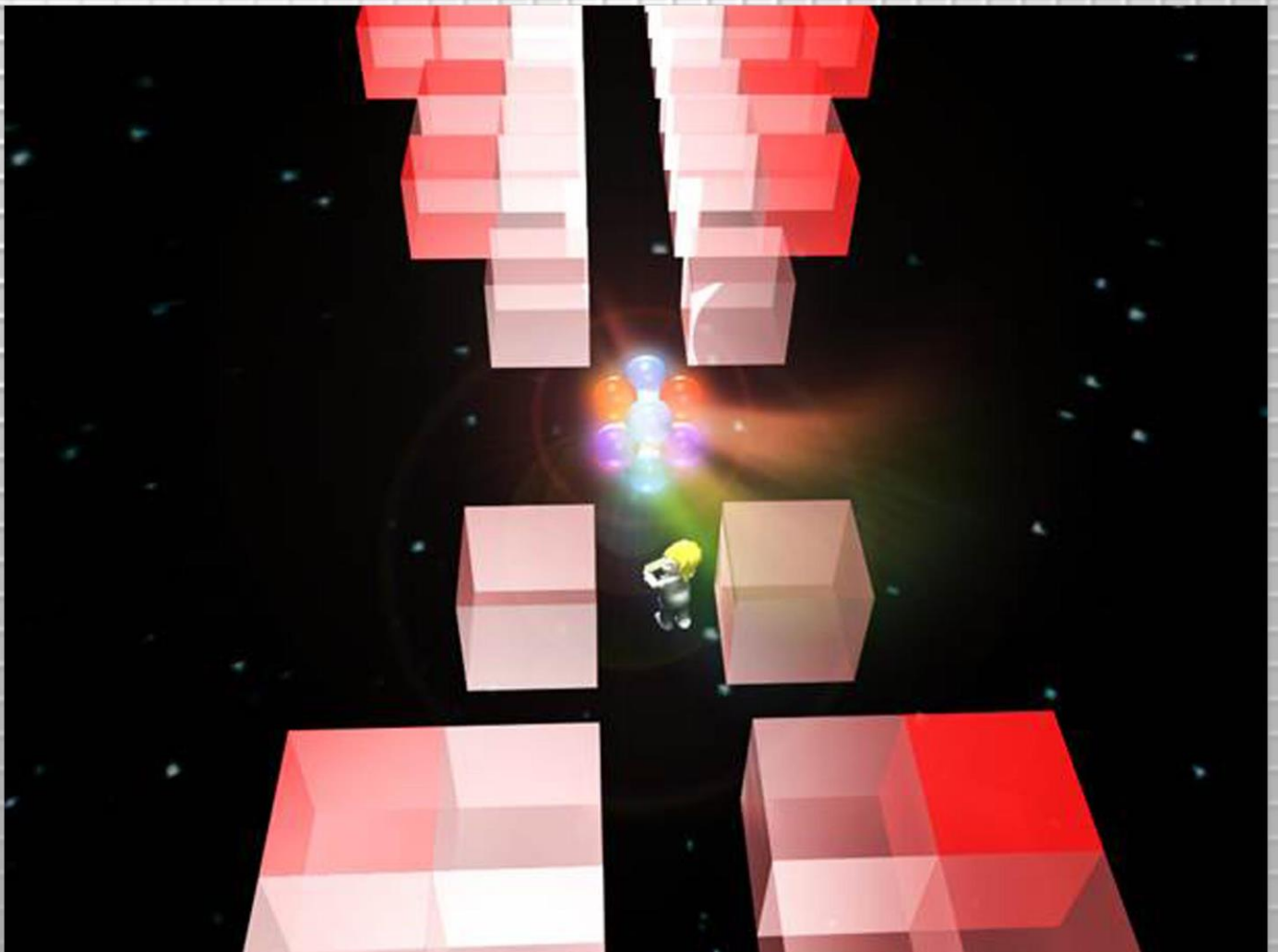


THE STORY

PETER IN THE PATTERNLAND



Seeing the Pattern

At the top of Kilimanjaro Peter pauses to recover from altitude sickness and exhaustion. Suddenly, as if in a dream, he sees a strange land, the Patternland.

What Peter sees is a completely geometric land of perfect symmetry. Huge translucent plates and discs lie in front of him as far as he can see. Everything glistens in the blazing light radiating from the centre of the land.

A magical hand-held disPlay serves as Peter's GPS while he explores the Patternland. It marks the route that Peter follows by showing the four coordinates of every point of interest along his way.

Along his route Peter discovers the locations of the chemical elements and the genetic code in the Patternland. He also sees his own recent past as a kind of holographic picture set inside some of the Cover cubicles of the Patternland.

The disPlay is also a means of communication with Peter by a mysterious Presence when he needs guidance. His encounter with Wisdom, the most beautiful woman, is the highlight of Peter's adventure. Her appearance in the Cluster light in the middle of the land forms part of the breathtaking Panorama scene that Peter witnesses.

The Panorama scene reveals that the Patternland is only a part of a much bigger place that consists of both a Pattern Cube and a Pattern Sphere. Peter watches in awe while the Cube and the Sphere morph into a huge Pattern Cluster, a shining Body of light.

The story is in accordance with Ezekiel, chapter 43:10:

Son of man, describe the temple to the house of Israel, that they may be ashamed of their iniquities; and let them measure the pattern.

Peter in the Patternland is part two of *The Pattern* book.

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PETER IN THE PATTERNLAND

Semi-precious stones have always held a special attraction for Peter. Wherever he goes he always stops at shops or market stalls selling semi-precious stones.

Even here, at the foot of Kilimanjaro, he cannot resist browsing through the collections of vendors selling semi-precious stones along the dusty roads.

'Come on, Peter' the rest of the group shouts as he jumps off the bus once again to check the wares of yet another vendor. He quickly scans the stones in front of him; nothing new or special. But what is this? A flat piece of hematite; perfectly smooth, rectangular and quite thin with a pleasant metallic lustre. He picks it up; it is not heavy and feels comfortable in his hand. Its perfect geometric shape and smooth polished surfaces clinch the deal.

'How much?' He quickly pays the five dollars and jumps on the bus amidst the cheers.

In his sparsely furnished hotel room in Moshi he checks the stone again. Its surfaces are shining black and its edges are smooth and rounded; indeed an unusual touchstone. He slides it into one of his trousers' pockets. It feels like it belongs there.

Early the next morning the group wakes up and makes the last preparations for the five-day climb. Peter is well-prepared and fit. He looks forward to this challenge. He has always been someone to seek out challenges.

The first day of the Machame route is a muddy affair amongst the lower reaches of the mountain where the rain forests are. The second day's walk is through heather and moorland but rain and wind make it unpleasant. On the third day in the alpine desert the lack of oxygen begins to affect Peter seriously. Breathing becomes more difficult and to prevent altitude sickness he takes dehydration pills. Poor weather during their climb on the fourth day from Barranco to Barafu prevents them from seeing the glaciers at the top.

Summitting is on the fifth day but the climb actually starts at midnight to benefit from good weather conditions at the crater rim and to see the sunrise. Uhuru Peak, the highest point at 5895m, is only an hour's walk further along the crater rim.

The moon lights the way as the group climbs the steep volcanic ash slopes. The lack of oxygen is affecting Peter severely and he falls behind. He slows down and lets the others pass him. Eventually he loses sight of the group. He is alone now. He fights the fatigue and drowsiness and moves slowly at his own pace. Eventually he reaches Stella Point, totally exhausted. Kibo Crater is a moon-like landscape before him with the North Star barely visible just above the horizon.

He takes one more deep breath and leans against a rock. It is bitterly cold. He knows it could be fatal to fall asleep under these conditions, but it is almost as if he doesn't care anymore.

DISPLAY DIRECT

A vibration in his pocket disturbs Peter. As if in a dream, he retrieves the flat stone from a pocket of the thin, white clothes that now cover his body. The stone feels warm in his hand. But it is not just a flat stone anymore; it is now a kind of display. On the one side he reads the letters 'PSI'. On the other side he sees two square brackets with the letters 'c, n, s, m' between them.

Peter is now wide awake. He looks at himself and his fingers feel the fabric of his clothes. He looks up and what he sees startles him.

Where the crater was, is now a spread-out set of massive, translucent crimson blocks with flat tops, spaced evenly as far as he can see. A cleft that starts right in front of him divides the blocks, or rather huge rectangular plates, into symmetrical pairs. Each subsequent pair of plates is smaller than the previous pair. There is a bright light where the cleft ends; a brilliant light that permeates everything. Two rows of reddish discs, one row on either side of the plates, are lining up with the light. The discs get smaller closer to the light. Beyond the light Peter can just make out a mirror image of the scene in front of him.

'This is unreal; the altitude sickness is affecting my sanity.' Yet Peter doesn't feel exhausted or cold anymore. He senses a barely perceptible rainbow coloured light that warms and energises him.

He takes a hesitant step forward. The disPlay vibrates again. Underneath the square brackets he reads: The Patternland.

P1 (Point of interest 1) **[c, n, s, m]** (Follow the points on the Story Map)
The Patternland

The Patternland? What kind of land is this? And where is the caldera now?

He looks around to see if he is alone. He sees no one else. But what, or perhaps who, is using the disPlay to communicate with him?

He steps inside the cleft between the nearest two plates. The disPlay vibrates. The letters inside the square brackets change:

P2 **[+r,+7, 0,-6]**

Puzzled, he studies the letter and three digits. What could they signify and what are the signs for?

The sides of the crimson plates on his right and on his left are flat and smooth. It looks as if the transparent plates are composed of individual cubicles. He counts the cubicles; each plate measures seven cubicles in width and thirteen cubicles in length, which is along the cleft.

He walks further between the next pair of cubicles. The last digit on the disPlay changes to a '5'.

P3 **[+r,+7, 0,-5]**

Peter continues inside the cleft. The last digit changes to '4', then '3', then '2' and then '1' as he passes more cubicles. In the middle of the plate it changes to '0'. Thereafter it increases incrementally – now with a '+' sign in front – until the last cubicle where it reads '+6'.

P4 **[+r,+7, 0,+6]**

'Could the letter and three digits perhaps be coordinates of some kind?' he wonders. That would make the disPlay a kind of GPS that keeps track of his position in the Patternland.

With his next step Peter finds himself in the break between the plate pairs. He notices that the display is blank.

P5 []

As soon as he enters the cleft between the next plate pair the display lights up again.

P6 [+r,+6, 0,-5]

The first digit is now '+6'. It seems to be keeping count of the plate pairs. The previous plate pair was '+7' and this one is '+6'. The third digit is '-5' and it agrees with the fact that the cubicles on his right and his left are the fifth ones from the middle of this plate pair.

While looking inside the '+6' plate on his left he notices that the cubicles in the two far corners of the plate look different from the cubicles in the middle of the plate. They look much darker. Peter leans against the side of the plate to see better but he finds no support and he stumbles right inside the plate. To his surprise there is nothing that stops him and he can move freely from cubicle to cubicle. There is a warm and friendly presence inside every cubicle that he enters. He wonders what the Patternland really is.

Standing inside one of the dark cubicles he notices that it seems to be no different from a light cubicle except that it is darker, much darker.

The display catches his eye.

P7 [+r,+6,-3,-4]

For the first time the second digit has changed; from '0' to '-3'. It seems to keep count of the number of cubicles away from the cleft because that is where Peter is standing now; inside the third cubicle from the cleft.

Peter now thinks that he knows what the three digits between the square brackets on the display indicate. The first digit keeps track of the plate pair; it is the plate coordinate. The second digit keeps track of the number of cubicles away from the cleft; it is the longitude coordinate of the plate pair. The third digit keeps track of the cubicles along the cleft; it is the latitude coordinate of the plate pair.

What the letter is for he doesn't know yet but he is sure the display is a kind of Patternland GPS.

TOUCH TRAVEL

The 'PSI' acronym on the back of the display puzzles Peter. It is the name of a Greek letter and he has read somewhere that some supernatural phenomena are referred to as 'psi'. From his engineering studies he knows that the Greek letter is also the symbol often used for the Schrödinger wave function. He turns the display over to see if there is perhaps some clue to the meaning of the three letters. As he does so he accidentally touches a spot underneath the plate coordinate.

Suddenly he finds himself inside a different plate in spite of the fact that he has not taken a single step! According to the display he is now inside the '+5' plate!

P8 [+r,+5,-3,-4]

How did it happen? A closer inspection of the display reveals a row of eight faint dots above and eight faint dots below the four coordinate and their signs.

Peter taps the dot above the plate digit. He finds himself back inside the '+6' plate.

P7 **[+r,+6,-3,-4]**

Wow! This is an easy way to travel! 'Can I also move by changing the signs of the display?' A quick tap above the minus sign of the longitude coordinate moves him to the same cubicle of the opposite '+6' plate.

Poi 9 **[+r,+6,+3,-4]**

A tap below the same sign moves him back inside the left '+6' plate.

'And what about the letter, will a tap there also change my position?' He taps the dot above the letter. The red colour of all the plates he can see changes to a cobalt blue. Otherwise nothing seems different, except that the letter 'r' on the display has changed to a 'b'.

Poi 10 **[+b,+6,-3,-4]**

He waits a moment and taps the same dot. Now the colour of the plates changes to purple.

Poi 11 **[+p,+6,-3,-4]**

He taps the dot again and he is back in the crimson country. Peter shrugs his shoulders. Changing the letter doesn't seem to change much. Just to be sure he taps the dot below the letter three times. Exactly the inverse happens as when he tapped the dot above. So much for the letter: It doesn't seem to be a coordinate like the digits because it changes only the colour of the plates. But then what could it signify?

The breaks between the plate pairs are still puzzling Peter. Why does the display go blank when he finds himself inside such a break? He decides to investigate. He moves back to the cleft, turns left and proceeds until the break. Then he turns left again and walks down the break between the '+6' plates and the '+5' plates. He stops where the plates end.

(LIFE'S LETTERS)

Standing at the end of the break between the '+6' plate and the '+5' plate Peter notices three things.

Firstly, he notices a big red letter engraved on the side of each plate next to him. The '+6' plate on his left is one cubicle larger than the '+5' plate and the two letters on his left and his right are therefore not opposite each other. The letter on his left is a capital 'G' and the letter on his right is a capital 'C'.

Secondly, the display is working again, but only if he stands in front of a letter.

Thirdly, he sees one row of the fluffy discs that he saw when he first entered the Patternland, up close in front of him.

In front of the 'G' the display reads:

P12 **[+r,+6,-6,+6]**

And in front of the 'C' it displays:

P13**[+r,+5,-5,-5]**

Peter now recognises the pattern and decides to try different sets of coordinates where the three digits are the same. He manages to see the engraved letters on the corners of every red plate. In the process he discovers that there are seven red plate pairs because he cannot change any digit to a value higher than '7'. He also notices that there is only one of four different letters, 'G', 'C', 'A', and 'U' on the corners of the plates.

However, what the letters on the corners of the plates mean, he cannot figure out. Maybe it is just some plate identification system. But the exercise at least taught him the power of the disPlay. He is impressed. Travelling by touching the disPlay is instantaneous, effortless and really a lot of fun.

Does this mean that he could travel faster than light? But Peter decides to rather continue his exploration of the Patternland. He can think about such questions later. There is still so much more he wants to see.

DANCING DISCS

With his newfound confidence Peter decides to see if he can somehow get inside one of those mysterious discs that puzzles and attracts him so much. His exercise to see all the letters gave him some idea, but to try it, he must be inside a plate. He walks to the middle of the '+5' plate and then turns left.

P14**[+r,+5,-5, 0]**

His idea is to change the sign of the letter inside the brackets. Maybe if he changes the sign he could get inside one of those mysterious discs. It seems that there is one disc for every plate and that the sizes of the discs and the plates correlate. He knows by now that the three digits and their signs represent the dimensional aspects of the plates but changing them didn't get him inside a disc. Changing the letter also didn't get him inside a disc – he has tried that already. To change the sign of the letter is the only option left. Peter holds his breath. He taps the faint dot below the sign of the letter while holding his breath.

Poi 15**[-r,+5,-5, 0]**

With a jolt his whole body starts to jitter! Like a very energetic jitterbug dance! It's a dance he's never danced before. He realises that he is inside some kind of vibrating sphere. With much effort he steadies the disPlay and sees that the sign of the 'r' is now a minus.

Peter bails out. No human can jitterbug like that for long. He now finds himself standing in the centre of a short, vertical cylinder that only looks like a disc from the outside. The wall of the cylinder is made of spheres – nine big spheres in each one of its five layers. In the bottom layer only one of the nine spheres is a light sphere while the rest are dark spheres. The number of light spheres gradually increases upward so that in the top layer there are only light spheres.

From where he stands the spheres that vibrate at high frequency somehow look like huge, but friendly, eyes.

Peter is pleased with himself. He did it! At last he has found his way inside one of the discs. It amazes him that the mere change of the sign before the letter makes all the difference; a '+' sign and he is inside the plates, a '-' sign and he is inside the discs.

He decides to do some disc hopping, just for the fun of it. But, because the disPlay is dead in the middle of a disc, Peter realises that he must go back inside a sphere to activate the disPlay

once again. This means that he has to do the jitterbug dance every time he exits and enters a disc.

Back inside the sphere he taps above the sign of the longitude coordinate. Immediately he finds himself inside a sphere of the '+5' disc on the other side of the plates.

P16 **[-r,+5,+5, 0]**

The configuration of the spheres inside this disc is the mirror image of the previous disc.

He continues disc hopping. He notices that the discs closer to the light get smaller; thirteen spheres in seven layers, eleven spheres in six layers, nine spheres in five layers, seven spheres in four layers, five spheres in three layers, three spheres in two layers and finally, one sphere in one layer. The smallest disc is actually just one sphere. In each disc the bottom layer contains only one light sphere while all the spheres in the top layer of each disc are light spheres. The exception is the thirteen-by-seven discs; there all the spheres are light spheres – but a different kind of transparent red light sphere.

Exploring all the discs makes him feel exhausted. In the Patternland, however, exhaustion doesn't last long because of all the energy available. He closes his eyes and a few moments later he is ready for yet another discovery.

CHEMICAL CUBES

Peter taps on the display and he is, once again, inside a plate.

P17 **[+r,+3,-1,-1] Ag**

He notices the letters 'Ag' on his display.

He knows Ag is the symbol for silver, the chemical element, but why is the display showing it now? Could there be silver here in the Patternland?

Suddenly, while he is still wondering about it, he realises from the scene in front of him that he is standing again at the entrance of the Patternland, exactly like when this adventure started! He looks at the display. In front of the brackets is now a '-1' but inside the brackets are the same four letters that he saw at the beginning of his adventure.

P18 **-1 [c, n, s, m]**

What does the '-1' represent? He looks at the plates before him and sees inside the smaller plates, up to the '+3' plate pair, that the light cubicles look different. It is because the centre parts of those light cubicles are filled; the right halves of the centres on the right and the left halves of the centres on the left. He counts the cubicles that are filled; 47 cubicles. But, he remembers, 47 is the atomic number of silver!

The pattern of filled cubicles inside the plates seems to match the electron configuration of a silver atom! This is exciting!

Slowly it dawns upon him: What he now sees is the Patternland on another level. On this level, the '-1' level, he sees the configuration of the electrons as they are in a silver atom! The Patternland is self-similar; each cubicle contains another complete Patternland! The display merely indicates this lower level Patternland by a '-1' in front of the brackets.

Can I go down yet another level? Will I be able to see the charge of an electron? See why it is always a constant?

He touches the dot above the '1' in front of the brackets.

P19 **-2 [c, n, s, m]**

He finds himself, once again, at the entrance of the Patternland! His jaw drops. The centre parts of all the light cubicles on this level are filled; right halves on the right and left halves on the left. He can see an electron's charge! That's why an electron's charge is always the same! The centre parts of all light cubicles on this level are filled!

Peter returns to the atom level by touching twice below the digit in front of the brackets. Here he notices two words underneath the brackets on the disPlay that hadn't been there before; 'electrons' and 'quarks'.

P17 **[+r,+3,-1,+1] Ag**
electrons quarks

The word 'electrons' is underlined as if it had somehow been selected. When he touches the word 'quarks' it is immediately underlined.

At the same time a '-1' appears in front of the brackets.

P20 **-1 [c, n, s, m]**

Peter shrinks back as he sees what must be quarks. He notices that the corner parts of the same 47 light cubicles of silver are now filled; the two right corners of the cubicles on the right and the two left corners of the cubicles on the left. It seems to Peter that electrons and quarks are actually very similar because they only occupy different areas, centres or corners, of the same cubicles.

He knows quarks come in six different flavours and that they are held together by three differently coloured forces, or gluons. Then Peter remembers the three different colours of the plates when he changed the letter inside the brackets. Could the letter that changes the colours of the Patternland be the key to the colour forces of quarks? And the quark flavours; how do they fit the Patternland? If he goes down one more level, will he be able to see the charge of a quark like he saw the charge of an electron?

Peter scratches his head. Every discovery gives rise to so many new questions. Questions he would like to get answers to. But the light beckons and he decides to continue his journey of discovery rather than spending more time here.

He taps the disPlay once more and he is back on the atom level. He steps forward.

P21 **[+r,+3,-1, +2] Cd**

'Cd' appears on the disPlay. Because cadmium is right next to silver Peter knows it must be a metal similar to silver and he decides to move on. He steps across the break inside a cubicle of the '+2' plate.

P22 **[+r,+2,-1,-1] S**

An 'S' appears behind the brackets on his disPlay. Sulphur is a yellow, brittle substance that he knows well. He used it to do experiments in the physics laboratory at university but it is not an element that he likes, although it is essential to life. He crosses the cleft and steps inside the opposite cubicle.

P23

[+r,+2,+1,-1] Al

'Al' appears on the display.

Like most people Peter knows aluminium very well because it could be found in almost every home. Many types of cooking utensils are made from aluminium. He steps back inside the cleft.

The light in front of him is now very near but the next plate pair, the '+1' pair, consists of only two light cubicles. He decides to investigate quickly. He steps inside the left cubicle.

P24

[+r,+1,-1, 0] Be

'Be' appears on the display.

As a free element beryllium is a strong and lightweight metal but naturally it occurs only in combination with other elements in minerals such as beryl. A beautiful greenish beryl gemstone forms part of Peter's collection of semi-precious stones at home.

He crosses the cleft.

P25

[+r,+1,+1, 0] Li

Inside the cubicle opposite beryllium he reads 'Li', which stands for lithium.

Beryllium and lithium are two of the lightest elements and they form the smallest plate pair in the Patternland. Peter wonders if the increasing sizes of the plates could somehow be linked to progression in nature. That would explain so much, because he knows that the lighter chemical elements of the Cosmos appeared earlier than the heavier elements, such as silver.

But the light is drawing him closer. He can no longer think of anything else. He steps back inside the cleft.

P26

[+r,+1, 0, 0]

PATTERN PANORAMA

The light is now directly in front of Peter.

It emanates from a virtual cluster of spheres; twelve outwardly flowing lights being woven continuously from inside the unfathomable depths in the midst of the spheres. Both a virtual cube and a virtual sphere envelopes the cluster. Brilliant rainbow waves radiate from it causing the ubiquitous musical vibration that illuminates and energises everything, including him.

Suddenly Peter feels a difference in the vibration. He looks up. Beyond the light there is movement. The red plates are moving effortlessly as they rise gently. The biggest rises the highest. Then they slowly slide underneath each other. They come to rest when the cleft of the inverted pyramid that is formed by the plates is positioned right above the cluster.

Now Peter notices that the plates he passed on his way have also moved to form a similar, but not inverted, cleft step pyramid right below the cluster. A huge inverted red pyramid is now hanging above the cluster and an equally big red pyramid is hanging below the cluster.

More movement to his right and to his left attract his attention. A purple pyramid pair, exactly like the red pair, but turned by ninety degrees and with its clefts vertical, is assembling itself to the left and to the right of the cluster.

Then he notices more movement in front of him. A blue cleft pyramid is forming in front of the cluster. The two smallest plates, one below the other with a gap in between, are right behind the cluster. Without looking he knows that another blue pyramid has also formed behind him because he sees its cubicles above and below him. He is now standing inside the horizontal cleft of a blue pyramid that extends behind his back.

The six identical pyramids form a huge cube with the virtual cluster as its core. The transparent cube is a breath-taking sight in the light of the cluster that permeates its every cubicle.

Although Peter is totally enclosed inside this cube of cubes he feels no fear. Each one of the twelve cubicles, which are the smallest plates, around the cluster is aligned to a different sphere. The cluster is therefore enclosed by cube that consists of twelve cubicles. Peter can make out altogether seven concentric cubes that are formed by all the plates of the pyramids.

Something inside the cluster catches Peter's eye. He squints. He can vaguely distinguish a human-like shape. It looks like a woman...

It is a woman; the most beautiful woman! She moves rhythmically and her face, her hair and her garments sway with the waving rainbow-coloured light. She is the light. Her eyes shine and radiate as if they are windows right into heaven!

He feels, rather than hears, the word she smiles.

'Welcome.'

It melts inside him and titillates his whole being. Never before had he experienced such a feeling of peace and understanding.

The vibration of the display in his hand resonates with the word she says. He reads: 'with Wisdom...'

P27

[+b,+2, 0, 0]
'with Wisdom...'

'She is Wisdom,' Peter whispers.

Waves of colour flow from her like a robe with folds reaching everywhere. He cannot stop looking at her. Words cannot describe what he experiences. Peter has no idea how long he has been standing there. Nor does he care. He could stay here forever.

To prevent his emotions from overwhelming him, he looks away.

From where he stands he can see the clefts inside the pyramids and also the virtual vertices of each concentric cube. While studying these vertices, Peter suddenly realises the meaning of the letters he saw on the corners of each plate. At the vertices of the concentric cubes three similar plates of three different colours come together and the letters form triplets. It dawns on him: The letters represent the RNA bases: 'G', 'C', 'A' and 'U'! Three letters of different colours in each one of the virtual vertices of the concentric cubes represent the codons of the genetic code. The letters spell the genetic code! But not all sixty-four codons of the code; eight are missing. Where could they be? Peter ponders this awhile and realises that they are to be found in the eight virtual vertices of the cluster: Life's letters originate in the cluster, inside the light!

Peter stands in awe. So, this is the secret of life; it is one with the impenetrable light!

Instantly, right before Peter's eyes, each cubicle of the cube transforms into a copy of the cluster; twisting, weaving, and vibrating. A dazzling sight indeed!

And then, just as suddenly, the whole cube is only one huge virtual cluster; one beautiful Body.

[C]

Peter gasps as he realises: She is the Pattern; her Presence is everywhere! Tears fill his eyes. Could this be heaven – being embraced by such light, such beauty, such perfection?

Peter is still reeling from the overload of his senses when the cluster, in a mere instant, transforms back into the cube, a mere collection of cubicles.

Almost simultaneously, he feels another change in the vibration. The cube starts to disintegrate. First the two blue pyramids start to break up, then the two purple pyramids followed by the two red pyramids. The plates spread out silently. The blue plates disappear as soon as the purple pyramids start to spread out. The purple plates eventually also disappear but the red plates settle in their places, behind and ahead of the cluster, just as before.

A sense of loss engulfs Peter. The once majestic cube is now broken. He is standing amongst its ruins. Peter realises that although the Patternland is wonderful, it is but a shadow of the Pattern.

He sighs. Slowly he walks past the cluster. A last glance; she is only vaguely there, inside the light.

[View animated version of the Panorama scene.](#)

PAST PICTURES

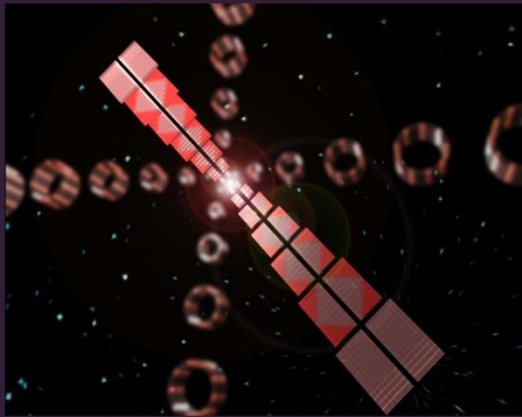
Deep in thought, Peter continues along the cleft. Suddenly he notices that the letter inside the brackets on the disPlay flickers.

P28 **[+r̄,+2, 0, +1]**

A small bar is visible between the 'r' and the faint dot above it. An 'r̄' - what could that mean? He looks around; the red colour of the plates next to him seems slightly different. In science the introduction of a bar is quite often associated with the concept 'opposite' or 'anti'. Peter decides that 'r̄' means antired. The 'r' is for red and the 'r̄' for antired. That settles it. As if his thoughts are being read the disPlay vibrates and the word 'antired' appears underneath the brackets.

P28 **[+r̄,+2, 0, +1]**
antired

He walks further. The plate pairs are now growing in size. He counts as he walks; one cubicle, six cubicles, of which the corner two cubicles are dark ones. He decides to count only the light cubicles. He starts again, counting cubicles only inside the right-hand plates that he passes, one, four, nine, sixteen, twenty-five, thirty-six. Interestingly, these numbers are the first six, so-called, square numbers. It also reflects the 'odd-numbers rule' that Galileo discovered when he measured the effects of gravity. Could this sequence perhaps have something to do with gravity? Could the structure of the Patternland be the cause of gravity?



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THE PATTERNLAND

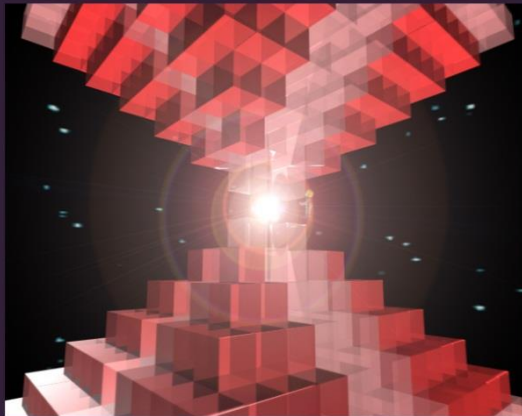
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PETER

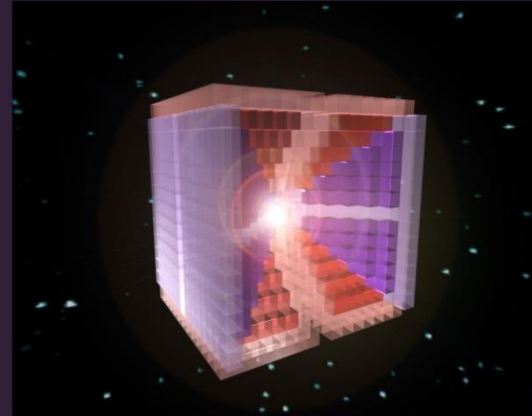
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THE RED PYRAMID PAIR

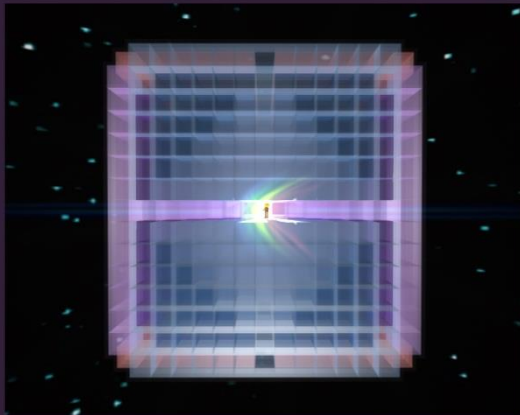
3



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THE RED & PURPLE PYRAMID PAIRS

4



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THE CUBE

5



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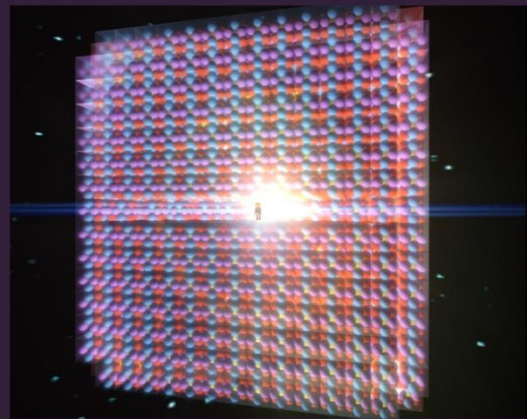
WISDOM

6



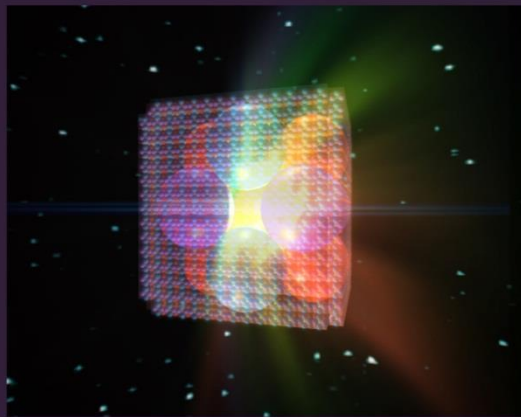
'WELCOME'

7



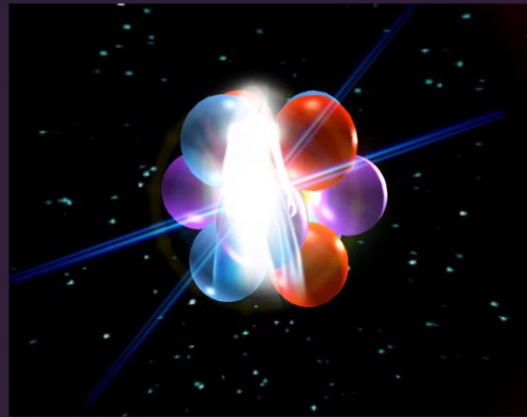
TRANSFORMING 1

8



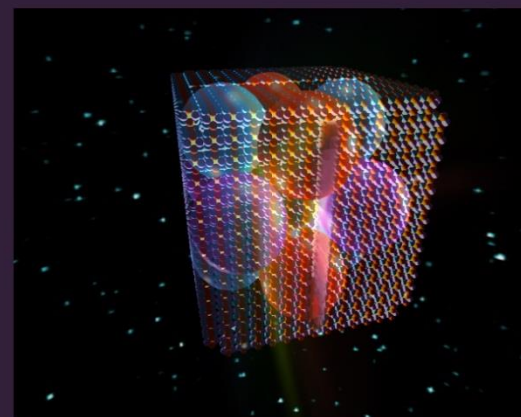
TRANSFORMING 2

9



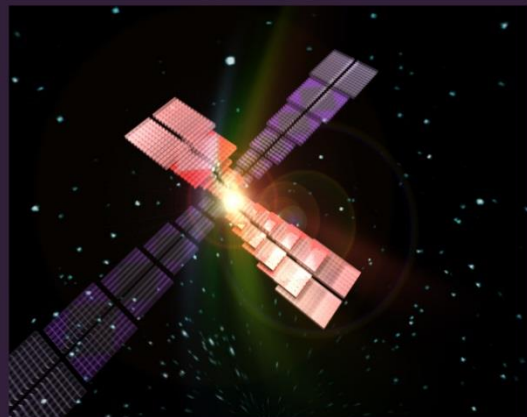
ONE BEAUTIFUL BODY

10



TRANSFORMING 3

11



BREAKING

12

The last pair of plates that he passes through is different, though. There are no dark cubicles and the plates are more transparent than the other plates. Their cubicles also look different from those inside the other plates. Peter decides to investigate. He walks through some cubicles of the plate on his right.

Strange, inside these cubicles he sees pictures that look like moving holograms; images of himself, images where he walks between the plates and images where he rides the discs. This looks like a record of his journey!

'What is this; an archive?' he asks himself. He checks his position on the display.

Poi 29 **$[+\bar{r},+7,+2,-4]$**

Inside the cubicle where he is now he sees images of himself when he was inside the 'Ag' cubicle. It gives him an idea. He steps inside an adjacent cubicle.

Poi 30 **$[+\bar{r},+7,+3,-4]$**

Here Peter sees more pictures; images of himself looking at the electrons.

Inside the next cubicle he sees images of himself looking at the electron's charge.

Poi 31 **$[+\bar{r},+7,+4,-4]$**

It seems as if each major event that he has experienced in the Patternland is recorded inside a different cubicle. Peter cannot figure this one out. He looks at the display for guidance. Underneath the brackets he reads 'spacetime-days'.

Poi 31 **$[+\bar{r},+7,+4,-4]$**
spacetime-days

These are spacetime-days? The cubicles inside the '+7' plate pair represent his spacetime-days? Then these 'days' must be associated also with his activities or events in space rather than just with time because everything that has happened to him in the Patternland has happened during the same day – or so he thinks.

Minkowski did say that space and time should no longer be thought of as two separate things. They are actually one thing called spacetime; one thing whose projection, or shadow, is either time, or space, or a combination of both. However, Peter never took it that literally! It is stunning!

Peter counts the cubicles in a row; there are seven. They could represent a spacetime-week. He counts the spacetime-weeks; there are thirteen. If he takes the '+7' plate pair that he passed through at the beginning of his journey and this '+7' plate pair he gets fifty-two spacetime-weeks. That is the number of weeks in one year! The four plates together represent one spacetime-year!

And the Pattern also explains the seasons! This is amazing!

'It seems as if everything, even spacetime, matches the Pattern,' Peter says to himself as he slowly proceeds towards the end of the cleft.

LET THEM MEASURE THE PATTERN

Peter hears his name.

As if waking from a deep sleep he turns his head. He sees the group coming from the left, one behind the other in a footpath cut into the ice, along the rim of the crater.

“You missed Uhuru Peak!” one of them shouts.

The sun is now shining brightly. Where the Patternland was, is now only the caldera with its glaciers and rocky edges.

He feels the cold and shivers. The flat stone is cold in his hand and he let it slide into the pocket of his trousers – he is wearing his warm clothes again. He shakes his head like someone waking from a dream as he joins the group on the way back.

It is like a roller-coaster ride; a race down to the bottom for Peter and the other climbers. Balancing themselves with their ski rods they slide down the slopes with volcanic ash and gravel giving way under their feet. After the slopes they run and walk fast for long stretches before they reach the camp for the last night's sleep. What took them four days to ascend, takes only one and a half day to descend.

The next day in the bus everyone talks excitedly about their experiences. Cellphone calls home inform the families about their success.

Peter is quiet and everyone assumes he is sad that he could not make it to the highest peak of the mountain.

Shall I tell them about my Patternland experience? They could say it was just an illusion because of the freezing temperatures and the lack of oxygen. In the end he decides to say nothing about it.

In his room that evening he reads in the book of Ezekiel, chapter 43 verse 10, that God told Ezekiel: 'Son of man, describe the temple to the house of Israel, that they may be ashamed of their iniquities; and let them measure the pattern.'

It strikes Peter; the amazing Pattern that he saw in the Patternland could also be the pattern of the Temple; the pattern that must be measured. He now realises that it was shown to him so that he could show it to others. And that is what he will do.

He switches off the light.

The flat stone in the drawer next to his bed vibrates briefly.

Peter's disPlay

The hand-held disPlay shows the four Patternland GPS coordinates of each numbered point.

GPS Example

[+7, +5, -3, -2]
 ↑ ↑ ↑ ↑
 latitude longitude
 +5 plate pair
 antired pyramid

Peter In the Patternland

The Story Map highlights each Point of interest along Peter's path.

Past Pictures

P31
P30
P29
Inside the cubicles of the last plate pair Peter sees moving hologram pictures of key events along his journey. He learns that the pictures inside a cubicle represent one spacetime-day.

Chemical Cubes

Peter discovers silver, the chemical element, inside this +3 plate. To his amazement he can see the electrons of the silver atom just on a lower level of the Patternland. But on the same level he can also see quarks. Yet on another (lower) level he also sees the charge of an electron! Peter discovers that components of atoms occupy multiple levels in the Patternland.

Pattern Panorama

Here, in the middle of the Patternland, Peter finally meets his guide. Her name is Wisdom. She is beautiful and moves rhythmically with the twelve flowing lights of the Pattern Cluster. Peter looks on while the Pattern Cube assembles around him. The Cube transforms into a huge Pattern Cluster. Peter now realises that Wisdom is the archetype Pattern of all things.

Life's Letters

Peter discovers two letters on two corners of each plate. Later, while watching the Pattern Panorama, he realises that combinations of three letters together represent RNA codons.

Dancing Discs

P16
P15
P14
Peter lands inside one of the spheres of the +5 disc and he cannot stand still! It is because the spheres are actually nodes of standing waves that vibrate very fast.

Touch Travel

The disPlay turns out to be a powerful instrument, a special kind of GPS. With it Peter discovers the ease with which he can travel in the Patternland. He could just tap on the disPlay to enter the coordinates of his destination and he is immediately there, without any effort and in no time!

DisPlay Direct

P6
P5
P4
P3
P2
P1
Peter's Patternland experience starts here with the disPlay as his guide. He discovers that digit one on the disPlay identifies the plate pair, digit two is the longitude coordinate and digit three is the latitude coordinate. (He only discovers the role of the letter (the pyramid reference) at P 28.)

ENTER

